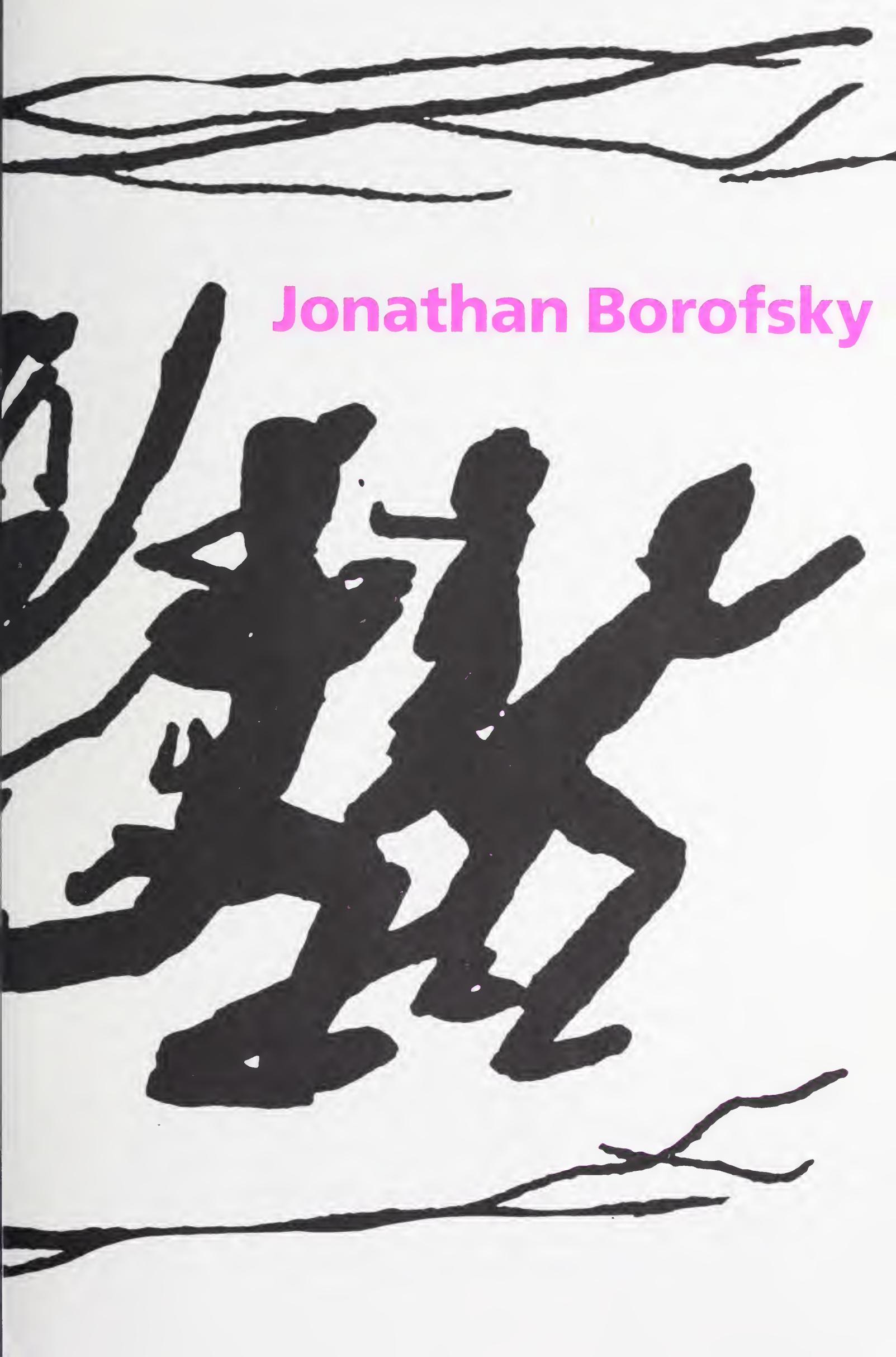


Jonathan Borofsky



This exhibition is sponsored at the Whitney Museum of American Art by the American Can Company Foundation. It was organized by the Philadelphia Museum of Art in association with the Whitney Museum and supported by grants from The Pew Memorial Trust and the National Endowment for the Arts.

EXHIBITION ITINERARY

PHILADELPHIA MUSEUM OF ART
October 7–December 2, 1984

WHITNEY MUSEUM OF AMERICAN ART, NEW YORK
December 22, 1984–March 10, 1985

UNIVERSITY ART MUSEUM, BERKELEY
April 17–June 16, 1985

WALKER ART CENTER, MINNEAPOLIS
September 13–November 3, 1985

THE CORCORAN GALLERY OF ART, WASHINGTON, D.C.
December 4, 1985–February 9, 1986



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945 Madison Avenue
New York, New York 10021

COVER: *Running People at 2,616,216*, 1979



Self-Portrait, 1980

JONATHAN BOROFSKY is one of the most original artists working today. He is best known for creating environmental installations that fill the entire exhibition space, surrounding the viewer with paintings, sculpture, drawings, sounds, lights, and movement. The installation of this exhibition was designed by Borofsky especially for the Whitney Museum of American Art and consists of more than sixty works made during the last fifteen years, including the 14-foot-tall, motorized *Five Hammering Men* (1984) and recent paintings and sculpture that incorporate movement and taped sound, such as *Dancing Clown at 2,845,325* (1982–83).

Jonathan Borofsky was born in Boston in 1942 and began taking painting lessons at the age of eight. He later studied at Carnegie-Mellon University, Pittsburgh (B.F.A., 1964), and Yale University, New Haven (M.F.A., 1966). Like many artists who began their careers in the early 1970s, Borofsky sought alternatives to the impersonal and abstract aesthetics of Minimalism and Conceptualism that were then dominating the art world by reintroducing autobiographical subject matter and meaning into art.

After graduate school, Borofsky stopped making objects and became more cerebral and introverted, exploring process and conceptual modes—but always as an expression of his psyche. He preferred to think about art rather than to make it, a change that was related to his move to New York City and to the radical socio-political mood of the late 1960s. While recording thoughts and notations, Borofsky began to write down simple repetitive numerical sequences—1, 2, 3; 1, 2, 3, 4; 1, 2, 3, 4, 5—as a break and release from the constant deluge of abstract thought and what he called “mind chatter.” He decided to count on paper continuously from

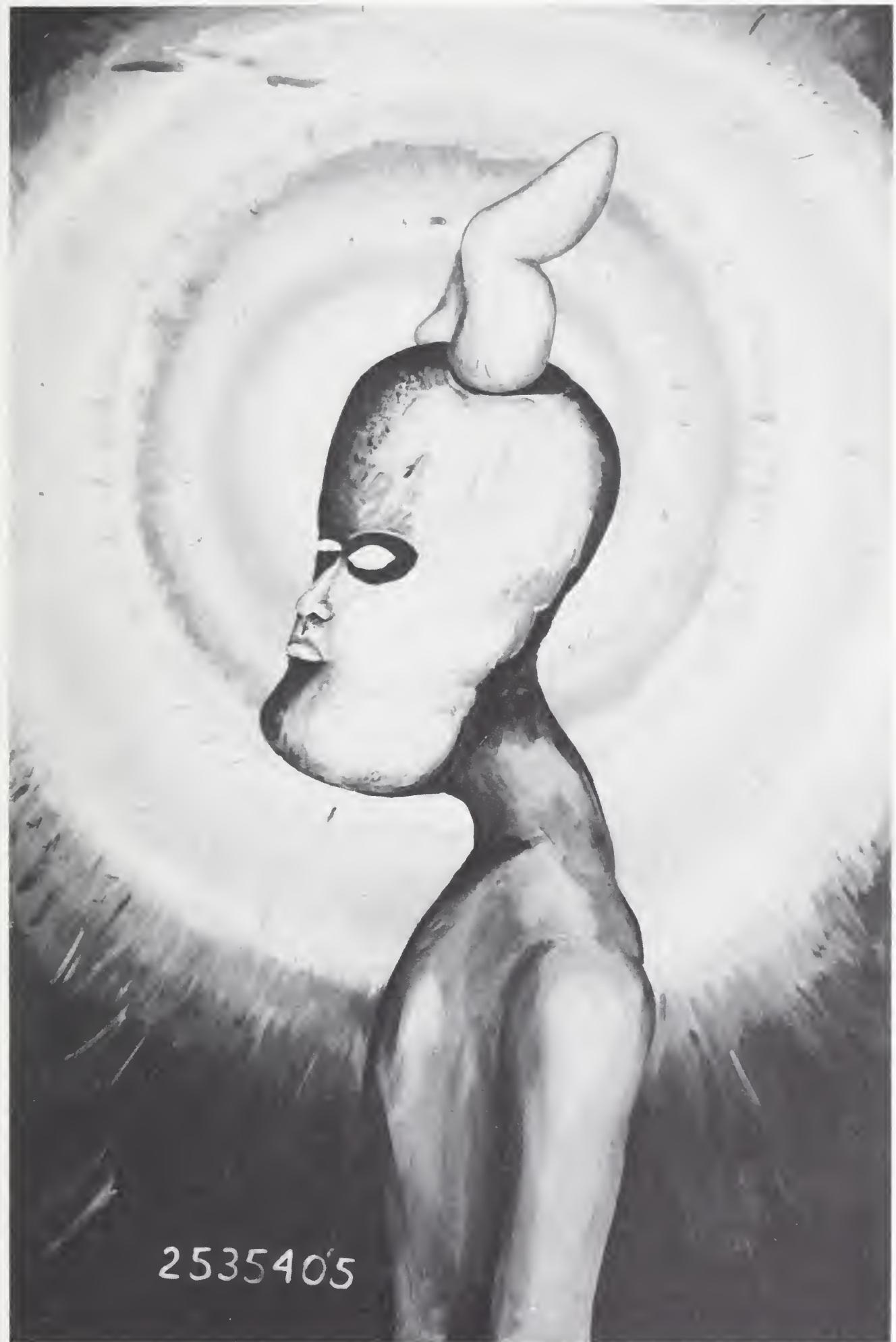
number one, both to occupy his time and to regulate his thoughts and writing. The pure, linear formality of counting was his way of doing something and nothing at the same time. However, after two or three years of this obsessiveness, he started to break the monotony of numbering by drawing sketches, scribbling on the counting pages, and writing down and sketching his dreams. In 1972 he made a small painting (his first in many years) from one of these sketches and assigned it a current number from his counting sequence, thus symbolically joining the two distinct, yet related, aspects of his psyche—the linear and conceptual with the emotional and representational. Since then, Borofsky has continued to number his paintings, sculpture, and drawings, usually in the area where his signature might ordinarily appear. The number he assigns an artwork from his ongoing counting coincides with the occurrence of the dream, the period when the work was first done on paper or canvas, or the time of its execution for an exhibition. Thus, although the conceptually based number remains an integral part of his work, it does not conform to a strictly linear progression.

Borofsky's full-scale, room-size installations, which he began doing in 1975, are dense with dream images, childhood memories, symbolic objects, and personal statements. He wants the viewer to experience the contents of his mind. "All Is One," a phrase he wrote in Persian and first used in a 1976 exhibition, best describes the rationale for this kind of presentation. Borofsky views mankind as collectively united by universal values and universal truths, which are revealed through the life of the individual. *The Man with a Briefcase*, for example, began as a self-portrait of the artist carrying his drawings from one installation to the next, but as an experience shared with the spectator it is symbolic of modern man in society. Borofsky becomes the universal man—one representing all.

This same inductive principle underlies the character of Borofsky's installations: their disparate components form a unified whole that transcends its parts. Individual elements relate to one another on various visual and conceptual levels, while the installation itself constitutes one multidimensional artwork. Successive installations, in turn, are interrelated: each seems to expand upon the previous one, while signaling the direction of the next.

Where and how things are placed in Borofsky's installations reflect his efforts to create a multidimensional space. Decisions about placement, although intuitive, are designed to establish connections among works. The process is a visual one: he might start an installation with a large image and then begin reacting to it formally in other areas of the space. Borofsky activates all parts of a room by the use of objects suspended from the ceiling, wall drawings that continue around corners or extend across doorways and windows, sounds that permeate the space, and fliers littering the floor. His installations envelop the audience physically, emotionally, and intellectually.

Richard Marshall
Associate Curator, Exhibitions



2535405

Head with Shape on It at 2,535,405, 1978



I dreamed that a man
in a tower was being shot at

I dreamed that a man in a tower was being shot at
at 2,307,327, 1975



Running Man at 2,550,116, 1978-79



Man in Space II at 2,783,196 and 2,783,197, 1982



Installation at the Philadelphia Museum of Art, 1984



2908439

Works in the Exhibition

Dimensions are in inches followed by centimeters; height precedes width precedes depth.

Counting from 1 to Infinity, begun 1969
Pencil and ink on stacked sheets of paper,
 $36 \times 8\frac{1}{2} \times 11$ (91.4 x 21.6 x 27.9)

Collection of the artist

Age Piece, 1972–84
Mixed media, thirteen parts, approximately
480 (1219.2) long
Collection of the artist

Continuous Painting, 1972–73
Oil on canvas and canvas board, thirteen
panels, $24 \times 200\frac{3}{4}$ (61 x 509.9) overall
Öffentliche Kunstsammlung Basel, Museum
für Gegenwartskunst

*Dream #1 (I'm walking the streets of some
strange town with my mother. I hustle with
my mother and a huge crowd into a Super
Market for protection...)* at 1,944,821,
1972–73

Oil on canvas, six panels,
48 x 360 (121.9 x 914.4) overall
Paula Cooper Gallery, New York

"*Mom, I Lost the Election*" at 1,933,095, 1972
Oil on canvas, two panels,
 16×40 (40.6 x 100.6) overall
Private collection

Art Is for the Spirit at 2,151,726, 1973
Tempera on illustration board,
 $19\frac{1}{2} \times 15\frac{3}{8}$ (49.5 x 39.1)
Collection of the artist

I dreamed I was taller than Picasso at
2,047,324, 1973
Oil on canvas board,
 $19\frac{7}{8} \times 15\frac{7}{8}$ (50.5 x 40.3)
Collection of Martin Sklar

*I dreamed my model for the universe was much
better* at 2,208,287, 1973
Acrylic and charcoal on canvas,
66 x 50 (167.6 x 127)
Private collection

What Is Dragging Me? at 2,022,324, 1973
Ink on canvas board, 24 x 18 (61 x 45.7)
Collection of Mr. and Mrs. David Pincus

*I dreamed I asked my father what the matter
was and he said his tooth was bleeding*
at 2,189,449, 1974
Oil on canvas, 24 x 20 (61 x 50.8)
Paula Cooper Gallery, New York

*I dreamed I climbed a white mountain covered
with electrical cables (which could have been
dangerous if the current had been on).
Sitting alone on the top was a red Chinese
soldier* at 2,211,406, 1974
Chicken wire, wax, steel, and plywood,
 $32\frac{7}{8} \times 13 \times 7\frac{5}{8}$ (83.5 x 33 x 19.4)
Collection of James F. Duffy

Tilted Painting #7, 1974
Charcoal on canvas, 49 x 56 (124.5 x 142.2)
Saatchi Collection, London

2,264,477, 1974
Acrylic on paper, $12\frac{5}{8} \times 27\frac{5}{8}$ (32.1 x 70.2)
Private collection

Blue Boy at 2,238,123, c. 1974
Ink on paper, $60\frac{1}{2} \times 57$ (153.7 x 144.8)
Paula Cooper Gallery, New York

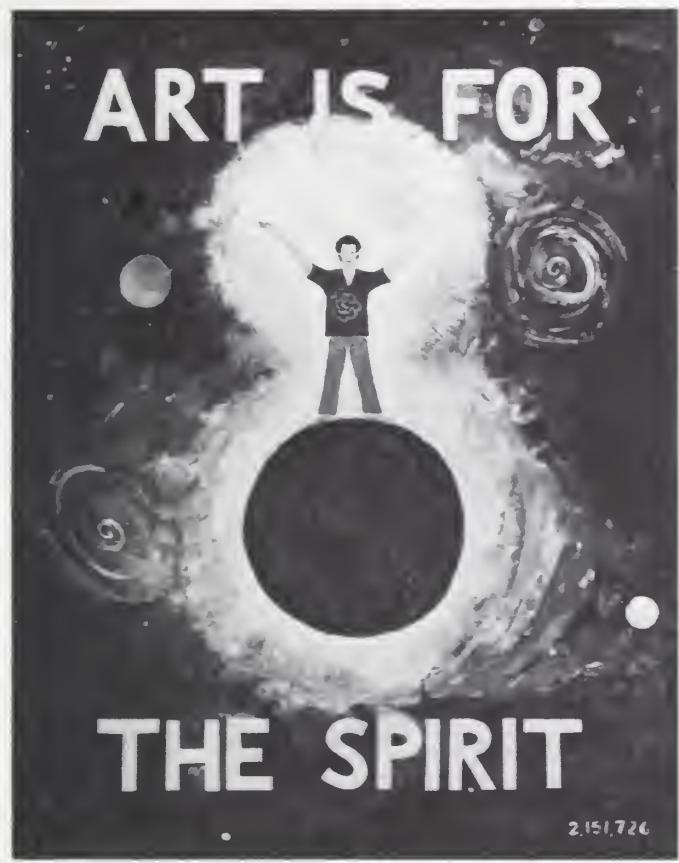
Split-Head at 2,804,965, 1974–82
Bronze with steel base,
 $66\frac{3}{4} \times 11 \times 7\frac{1}{4}$ (169.5 x 27.9 x 18.4)
Private collection

*I dreamed that a man in a tower was being
shot at* at 2,307,327, 1975
Oil on canvas, 58 x 58 (147.3 x 147.3)
Collection of Mr. and Mrs. David Pincus

You Are Alone, Slow Down, 1975–76
Acrylic on canvas, $54\frac{1}{4} \times 144\frac{1}{4}$ (137.8 x 366.4)
Paula Cooper Gallery, New York



Counting from 1 to Infinity, begun 1969



Art Is for the Spirit at 2,151,726, 1973

Upside-Down Women with Geese

at 2,397,216, 1976

Oil on canvas, 52 x 44 (132.1 x 111.8)

Copley Collection, Roxbury, Connecticut

Running Man Through Four Frames with Persian Script (All Is One) at 2,415,911 and 2,677,372, 1976–80

Acrylic and ink on paper,

53 $\frac{1}{2}$ x 84 $\frac{1}{2}$ (135.9 x 214.6)

Collection of Dunkin' Donuts, Inc.,

Randolph, Massachusetts

Untitled at 2,466,159, 1976–80

Silkscreen, edition of 36, 49 $\frac{7}{8}$ x 36 (126.7 x 91.4)

Paula Cooper Gallery, New York

Riot Police in Capetown, South Africa, at 2,415,919, 1977

Ink on vellum, 44 $\frac{1}{4}$ x 45 $\frac{3}{4}$ (112.4 x 116.2)

Paula Cooper Gallery, New York

Still Life at 2,415,922B, 1977

Ink and acrylic on paper,

58 $\frac{7}{8}$ x 41 $\frac{1}{2}$ (149.5 x 105.4)

Collection of Jules and Barbara Farber

Unfinished Painting at 2,566,492, 1977–78

Oil and ink on canvas with charcoal on wall; canvas, 94 x 76 (238.8 x 193)

Collection of Barbara and Eugene Schwartz

My Male Self, My Female Self at 2,468,007, 1977–79

Oil on canvas with charcoal on wall; canvas, 63 x 78 $\frac{1}{2}$ (160 x 199.4)

Private collection

Head with Shape on It at 2,535,405, 1978

Acrylic on paper, 78 $\frac{3}{4}$ x 52 (200 x 132.1)

Collection of Eddo and Maggie Bult

I dreamed I could fly #4 at 2,515,523, 1978

Oil on canvas, 46 x 36 (116.8 x 91.4)

Collection of Lewis and Susan Manilow

Horned Man at 2,550,117, 1978–79

Acrylic on masonite, 58 x 36 $\frac{1}{8}$ (147.3 x 91.8)

Museum Boymans-van Beuningen, Rotterdam

Running Man at 2,550,116, 1978–79

Acrylic on plywood, 89 $\frac{1}{2}$ x 110 $\frac{1}{4}$ (227.3 x 280)

Saatchi Collection, London

Venice Boardwalk at 2,558,829, 1978–79

Acrylic on paper, 66 x 59 (167.6 x 149.9)

Collection of David P. Robinson

Acrylic on Unprimed Canvas with Bubble Wrap and Duct Tape at 2,680,377, 1978–80

Acrylic on canvas with bubble wrap and duct tape, 113 $\frac{1}{2}$ x 92 (288.3 x 233.7)

Paula Cooper Gallery, New York

Light Where the Painting Is, Painting Where the Light Is at 2,590,213, 1978–80

Oil on canvas with stage light; canvas, 36 x 20 (91.4 x 50.8)

Collection of George H. Waterman III

Sing at 2,841,777, 1978–83

Acrylic and three Polaroid photographs on canvas, with painted aluminum, and stereo cassette player with tape loop and speaker (compilation of songs written by Jonathan Borofsky, vocals and instrumentals, Jonathan Borofsky, instrumentals and mixing, Ed Tomney); canvas, 127 x 96 $\frac{1}{8}$ (322.6 x 244.2), overall, 144 x 96 $\frac{1}{8}$ x 72 (365.8 x 244.2 x 182.9)

Philadelphia Museum of Art; The Edward and Althea Budd Fund, Adele Haas Turner and Beatrice Pastorius Turner Memorial Fund, and funds contributed by Judy and Harvey Gushner, Mrs. H. Gates Lloyd, Henry S. McNeil, Jr., Mrs. Donald A. Petrie, Mr. and Mrs. Peter P. Rosenau, Mrs. Adolf Schaap, Mr. and Mrs. Harold Starr, Mr. and Mrs. Bayard T. Storey, Marion Stroud Swingle, Mrs. William Wolgin, and other private donors

Boy with Lemons at 2,562,628, 1979

Conté crayon and pastel on paper,

60 x 51 $\frac{1}{2}$ (152.4 x 130.8)

Private collection

I dreamed I found a red ruby at 2,664,318, 1979

Acrylic on cardboard, 43 x 52 (109.2 x 132.1)

Paula Cooper Gallery, New York

Running People at 2,616,216, 1979

Latex on wall, dimensions variable

Whitney Museum of American Art, New York;

Purchase, with funds from the Painting and Sculpture Committee



Upside-Down Women with Geese at 2,397,216, 1976

Double Self-Portrait with Moving Hands at 2,626,636, 1979–80

Conté crayon on paper, $67\frac{1}{2} \times 49$ (171.5 x 124.5)
The Museum of Modern Art, New York;
Acquired with matching funds from Alexis
Gregory and the National Endowment for
the Arts

*Split-Head Urethane Lamp at 2,667,528,
1979–80*

Urethane foam, light bulb, and steel base,
 $87 \times 14\frac{1}{4} \times 10\frac{1}{2}$ (221 x 36.2 x 26.7)
Collection of Martin Sklar

Cambodian Mother Painting at 2,668,302, 1980

Charcoal on canvas with tin can, welding rod,
bamboo pole, litter leaflets, plastic bucket,
and water; canvas, 101×58 (256.5 x 147.3),
overall, $85 \times 60 \times 108$ (215.9 x 152.4 x 274.3)
Allen Memorial Art Museum, Oberlin College,
Ohio; The Charles F. Olney and Friends of Art
Endowment Funds

I dreamed a dog was walking a tightrope, 1980

Color videotape
Paula Cooper Gallery, New York

Self-Portrait, 1980

Photograph, edition of 6, $29\frac{3}{4} \times 41$ (75.6 x 104.1)
Collection of Mr. and Mrs. David Pincus

*Man in Space Video with Barbeque at
2,673,115, 1980–82*

Black and white videotape with video monitor
on steel barbecue, $53\frac{1}{2} \times 24\frac{3}{4} \times 28$
(135.9 x 62.9 x 71.1) overall
Paula Cooper Gallery, New York

Man with a Briefcase, 1980–82

Aluminum, edition of 15,
 $89\frac{1}{4} \times 35\frac{1}{2} \times \frac{1}{4}$ (226.7 x 90.2 x .6)
Gemini G.E.L., Los Angeles

Self-Portrait at 2,719,997, 1981

Acrylic on canvas, wood, and polyethylene,
 $138 \times 89 \times 38\frac{1}{8}$ (350.5 x 226.1 x 96.8) overall
The Museum of Modern Art, New York; Gift of
the Louis and Bessie Adler Foundation, Inc.,
Seymour M. Klein, President

*Male Aggression Now Playing Everywhere at
2,733,801, 1982*

Pencil on canvas board and tape,
 20×16 (50.8 x 40.6)
Collection of John L. Stewart

Man in Space II at 2,783,196 and 2,783,197, 1982

Acrylic on canvas and wall, newspaper,
Polaroid photograph, plastic disc
with cable; two canvases, $129\frac{1}{8} \times 105\frac{1}{4} \times 49\frac{1}{2}$
(328 x 267.3 x 125.7) overall

Whitney Museum of American Art, New York;
Purchase, with funds from the Louis and
Bessie Adler Foundation, Inc., Seymour M.
Klein, President 82.26a–e

Oldi Stemfeld at 2,738,441, 1982

Acrylic, charcoal, and pencil on paper,
 91×60 (231.1 x 152.4)

Collection of Harvey and Judy Gushner

Dancing Clown at 2,845,325, 1982–83

Acrylic on canvas, urethane foam, fiberglass,
and styrofoam, with fabric, wood, steel,
spotlights, motors, stereo cassette
player with tape loop, and speakers,
 $147 \times 80 \times 176$ (373.4 x 203.2 x 447) overall

Paula Cooper Gallery, New York

*Molecule Man with Briefcase at 2,845,323,
1982–83*

Aluminum, $96 \times 61\frac{1}{4} \times \frac{1}{4}$ (243.8 x 155.6 x .6)
Collection of Wil J. Hergenrader

Berlin Dream at 2,833,792, 1983

Charcoal on paper, $60\frac{1}{4} \times 75$ (153 x 190.5)
Collection of Barry Lowen

*Flying Frog with Chattering Man at
2,845,322, 1983*

Acrylic on wood and aluminum with motor,
speaker, and programmed neon
light hoops; chattering man, $82\frac{1}{2} \times 23 \times 13$
(209.6 x 58.4 x 33); light hoops,
approximately 360 (914.4) long
Paula Cooper Gallery, New York

*The Maidenform Woman. You Never Know
Where She'll Turn Up at 2,841,779, 1983*

Acrylic and pencil on canvas,
 $126 \times 96\frac{3}{4}$ (320 x 245.7)

The Edward R. Broida Trust, Los Angeles

I dreamed I could fly, 1983–84

Acrylic on styrofoam, $86 \times 42 \times 36$
(218.4 x 106.7 x 91.4)

Paula Cooper Gallery, New York



Dancing Clown at 2,845,325, 1982–83



Oldi Stemfeld at 2,738,441, 1982

Bird Shadow with Spotlight, 1984

Ink on acetate with spotlight,
dimensions variable

Paula Cooper Gallery, New York

Feel Free to Play, 1984

Enamel on ping-pong table with lamp and
sign, 30 x 60 x 108 (76.2 x 152.4 x 274.3)

Paula Cooper Gallery, New York

Five Hammering Men, 1984

Acrylic on wood, aluminum, and steel with
motor, 168 x 84 x 28 (426.7 x 213.4 x 71.1) each

Paula Cooper Gallery, New York

*The Friendly Giant (Molecule Man at
2,908,436)*, 1984

Bubble wrap, aluminum, and steel with motor,
120 x 146 x 233 (304.8 x 370.8 x 591.8)

Paula Cooper Gallery, New York

Half a Sailboat Painting, 1984

Acrylic on masonite, 21 $\frac{15}{16}$ x 12 $\frac{15}{16}$ (55.7 x 32.9)

Paula Cooper Gallery, New York

In addition to the above works, at the time of the installation the artist will include a number of unframed drawings on paper, wall drawings, and new works created especially for the Whitney Museum space.

All photographs are by Geoffrey Clements except *Dancing Clown at 2,845,325*, *Running Man at 2,550,116*, and *Oldi Stemfeld at 2,738,441* (eeva-inker), *Counting from 1 to Infinity* (Eric Pollitzer), and the Philadelphia Museum of Art installation view (Eric Mitchell).

I dreamed I could fly at 2,893,073, 1984

Acrylic and lacquer on urethane foam,

59 x 40 x 21 (149.9 x 101.6 x 53.3)

Paula Cooper Gallery, New York

Magenta Horse Projection, 1984

Motorized light projection with glass slides,
dimensions variable

Paula Cooper Gallery, New York

Object of Magic, 1984

Acrylic on canvas, 30 $\frac{3}{16}$ x 40 $\frac{1}{4}$ (76.7 x 102.2)

Paula Cooper Gallery, New York

*Prisoner Painting with Tape Deck and
Listening Device*, 1984

Acrylic on canvas with stereo cassette player,
tape loop, and vacuum hose; canvas,
68 $\frac{3}{16}$ x 60 $\frac{1}{4}$ (173.2 x 153)

Paula Cooper Gallery, New York

Rock Man at 2,907,957, 1984

Acrylic on stone, 4 x 6 x 16 $\frac{1}{2}$ (10.2 x 15.2 x 41.9)
Private collection

Self-Portrait at 2,908,435, 1984

Acrylic on canvas, 120 $\frac{1}{8}$ x 96 $\frac{3}{16}$ (305.1 x 244.3)
Paula Cooper Gallery, New York

Split-Head Painting #2 at 2,912,270, 1984

Acrylic on foam board, two panels,
136 x 108 (345.4 x 274.3) overall

Paula Cooper Gallery, New York

Three Chattering Men, 1984

Acrylic on wood and aluminum
with motor and speaker, 82 $\frac{1}{2}$ x 23 x 13
(209.6 x 58.4 x 33) each

Paula Cooper Gallery, New York

*Tourists—Former President Jimmy Carter
watches as his daughter, Amy, receives a
lesson in how to plant rice at paddy in
Toyama. Carter and his family are in Japan
for private visit at 2,890,548*, 1984

Acrylic on canvas, 120 x 72 $\frac{1}{16}$ (304.8 x 183)

Paula Cooper Gallery, New York

2,905,874, 1984

Aluminum, seven panels,
16 x 85 $\frac{3}{4}$ (40.6 x 217.8) overall

Paula Cooper Gallery, New York

Unfinished Drawing at 2,891,893, 1984

Pencil on paper, 51 $\frac{3}{8}$ x 70 $\frac{1}{2}$ (130.5 x 179.1)
Paula Cooper Gallery, New York

White Flying Figure with Numbers on It, 1984

Acrylic, ink, and lacquer on urethane foam,
59 x 40 x 21 (149.9 x 101.6 x 53.3)

Paula Cooper Gallery, New York



Jonathan Whitney Museum
Borofsky of American Art

The catalogue and poster for this exhibition are available at the Whitney Museum of American Art, 945 Madison Avenue, New York, New York 10021.

Jonathan Borofsky by Mark Rosenthal and Richard Marshall. 204 pages, 250 illustrations, including 64 in color. Published by the Philadelphia Museum of Art in association with Harry N. Abrams, Inc. Cloth \$40, Paper \$18.95 plus \$3.00 postage.

Man with a Briefcase at 2,907,882, 1984. Silkscreen poster, 80 x 24 inches. \$7.50 plus \$5.00 postage.

Whitney Museum of American Art

